Art Gallery of Ontario

THE GALLERY

VOLUME 4 NUMBER 3 MARCH/APRIL 1982 A PUBLICATION OF THE ART GALLERY OF ONTARIO

Retrospective Celebrates Career of Canadian Artist Greg Curnoe

"The Celebration in a way sets the tone for all of Curnoe's work, which is, before anything else, a celebration. For him the 'ordinary' hardly exists. The world can open out from a single observation or reflection made in his home or studio." — *Dennis Reid, Curator of Canadian Historical Art, Art Gallery of Ontario*

A retrospective exhibition of the work of Greg Curnoe, one of Canada's best known artists, opens at the Art Gallery of Ontario March 20 and continues through May 2. Organized by the National Gallery of Canada, the exhibition premiered at the Montreal Museum of Fine Arts in April, 1981, then travelled to Ottawa, London (Ontario), Calgary, and Fredericton before coming to its final showing in Toronto.

Curnoe has exhibited his work widely in this country, in Europe and in Mexico. He represented Canada at the 37th Venice Biennial in 1976, and was one of ten artists selected for the *Kanadische Künstler* at the Künsthalle in Basel, Switzerland, in 1978. This retrospective of more than 169 works is the first exhibition to provide a comprehensive look at 30 years of work in the artist's career.

Born in London, Ontario in 1936, in the hospital that dominates the landscape view from his studio windows today, Curnoe has consistently been inspired by his environment, and by the implications of regional character and culture. The paintings, collages, drawings, watercolours, journals, videotape, and film included in this exhibition chronicle the daily life of Greg Curnoe.

Curnoe first studied art at Beal Technical School in London. In the summer of 1956 he attended the Doon School of Fine Arts in Kitchener, and in the fall of that year enrolled in the Ontario College of Art in Toronto. This was to prove an unsatisfying sojourn and Curnoe came away thoroughly disillusioned with "fine" art. In 1960 he returned to London to rent studio space. He and friends began to explore their cultural roots, and in 1961 founded *Region* magazine as a forum for their investigations. The rejection of much of established culture led to the formation of the Nihilist Party in 1962, and soon after the Nihilist Spasm Band, a kazoo free-music group.

Curnoe's attitude and exploration has a historical precedent in the Dada movement of the earlier 20th century, and in fact he participated in a Neo-Dada exhibition at the Isaac's Gallery in Toronto in 1961. At the London Art Gallery in February 1962 Curnoe arranged a happening, which he called *The Celebration*. Joyce Wieland, Michael Snow, and Michel Sanoillet were among those from Toronto who participated in the event.

Greg Curnoe (Canadian, b. 1936), *The Vision of Dr Bucke*, October to 14 December 1964; oil and collage on wood, 122.7 x 123.5 cm. Collection: Rae and John Davis, London, Ontario.

The *Greg Curnoe Retrospective* was assembled for the National Gallery by Pierre Théberge, Chief Curator at the Montreal Museum of Fine Arts. Théberge, writing in 1976, described Curnoe's work effectively:

"All of Greg Curnoe's work is autobiographical. He has deliberately chosen to limit his field of activity to his region — London, Ontario — and his themes are generally drawn from this source. For Greg Curnoe the only possible culture is regional, and the only genuine form of art springs from daily experience. His painting is spontaneous without a system, and presents whatever holds his passing attention for one reason or another. Greg Curnoe considers himself an artisan . . . a completely subjective observer of reality. Only one principle motivates him: the pleasure he finds in doing what he does. Greg Curnoe wants his art to be an integral part of his life, and to reflect as much as possible all that interests him."

Théberge writes in his exhibition catalogue that Curnoe has no method and no discipline — in the sense that his approach to his work is unconventional. "He daydreams, ponders, ruminates, observes carefully and at great length." Théberge describes how Curnoe patiently constructed his enormous *Victoria Hospital, Second Series* which, as photographs of the work in progress show, was essentially completed in its early stages. The long work of constructing the image then followed, touch by touch, colour by colour, layer by layer — as if Curnoe had begun with a total vision and his task was then to fill in the details, to focus the vision. Théberge notes that, in general, Curnoe begins with the idea of a work as a whole and only afterwards develops the detail.

In his painting, the bicycle has developed as both object and model for Curnoe's thought. In the public's mind, the image of the bicycle has become synonymous with Curnoe. Curnoe owns several racing bicycles; he is an amateur competitive cyclist, and is often dressed in sweaters sporting racing colours. Théberge defines these bicycle pictures as pictorial documents or portraits, in the original sense of the word:

"Beyond that, these illustrated bicycles illustrate the artist's passion for the true, the genuine, the authentic. They reflect his basic attitude toward reality, something he calls 'being specific' — meaning clear, precise, not muddled, not fanciful, either obscure or poetic."

Curnoe generally works in series, including the bicycles, lettered works, collages, the family paintings, views of Victoria Hospital, and the windows of his studio. Théberge states the retrospective was not intended to idealize or simplify a development that was complex and unpredictable. Curnoe's work in all its media is presented in a strictly chronological order. This organization is not meant to imply any kind of progressive evolution, or to suggest that the current work is any better than work of 15 years ago. As Théberge points out:

"Greg Curnoe does not conceive his work in terms of formal strategies or psychological development. He is simply keeping a journal. This exhibition is a journal of that journal."

Curnoe's work variously features his parents, friends, wife, children; his toys and collections, his enthusiasms, obsessions, and passions; his thoughts on life and death, on politics, Americans, poetry, and music; on drawing, painting, collage, assemblage, gouache, watercolour; London, Ontario, and London, England, Venice, Basel, Montreal, Halifax; Picabia, Schwitters, Tousignant, Exley, Martin, van Dongen, Matisse, and cycling.

The exhibition is accompanied by a bilingual catalogue written by Pierre Théberge. It includes comprehensive illustrations and commentaries on the works, an extensive biography, chronology, and a list of the artist's exhibitions. •

The Art of English Miniatures

by Katharine A. Lochnan

The English Miniature: A Selection from the Collections of the Victoria and Albert Museum will open at the Art Gallery March 13 and continue through May 16, in the Margaret Eaton Gallery.

The English Miniature is probably the most comprehensive exhibition ever seen in North America of the tiny jewel-encrusted portrait heads of royalty and gentlefolk that are unjustly omitted from the histories of art because of the close relationship they bear to the decorative arts, particularly jewellery. They will be of great interest to all those who love exquisite things, the history of the kings and queens of England, and Shakespearian theatre. The exhibition consists of 114 of the most famous miniatures from the 16th through the 19th centuries. The North American tour includes the Yale Center for British Art and the Kimball Art Museum, Fort Worth, and takes place because of renovations to the gallery space where they are normally on view at the Victoria and Albert Museum in London. Following its North American tour, the exhibition will return to London as the opening show in the new Miniature Gallery.

Contrary to popular belief, the term "miniature" is not derived from the small scale of the work, but from the Latin word *minium*, or "red lead," which was used to emphasize the initial letters in manuscript illumination by the miniator. The association of the term with the small-scale portrait is a consequence of subsequent developments.

The English miniature was born out of the Flemish manuscript tradition in the *atelier* of the Tudor royal library of Henry VIII. The technique of the limner was a closely guarded secret and was developed in the manuscript workshops of Ghent and Bruges during the golden age of the Dukes of Burgundy. The new royal house of Tudor was full of envy of the richness and magnificence of the Burgundian court, and both Henry VII and VIII appointed Flemish librarians, who in turn brought the first court artists from Flanders to England. With their arrival came the Renaissance, and the great flowering of the arts under the Tudors.

The secret of miniature construction was shrouded in secrecy, and was passed from master to pupil. During the 16th century miniatures were painted on small discs of vellum attached with starch paste to sheets of pasteboard cut from playing cards. The vellum was then placed face-down on a smooth grinding stone and burnished from behind. Pigments, purchased in lumps from the apothecary's shop, were mixed with gum

arabic and water. The aim was to produce a matt colour while retaining the purity of the pigment. A smooth, opaque ground called the "carnation" was first laid down as the base for building up the facial details, set off on a background of brilliant blue. Silver and gold powder was used to imitate jewellery and ornament, although in the work of the most outstanding of the English miniaturists, Nicholas Hilliard, miniaturized counterfeit jewels were made by building up the surface with pigments, then applying gold paint and burnishing. Hilliard even developed a secret technique of making gem stones by mixing transparent pigment with a small amount of turpentine resin, then taking the mixture up with a heated metal point and laying and modelling it over a burnished silver ground.

The early part of the exhibition contains a work by Lucas Hornebolte (c. 1490-1544), hired by Henry VIII around 1525, and who is credited with bringing the miniature to England from Flanders. The gothic style of Hornebolte was modified in the light of his more brilliant successor, Hans Holbein (1497-1543), who brought the Renaissance style to England, and learned the miniature technique from Hornebolte. Holbein's miniatures are rare and greatly sought-after, and we are very fortunate to have his outstanding portrait of Anne of Cleves, one of the wives of Henry VIII, in the exhibition. Holbein was succeeded by Nicholas Hilliard (1547-1619), who was the first British-born artist to hold the position of court limner, and who was to become the most famous of all English miniaturists.

Hilliard is best known for his *A Young Man among Roses* which, thanks to its reproduction on numerous editions of Shakespeare and Elizabethan poetry, is perhaps the best known of all miniature portraits. Hilliard's command of decorative patterning, together with his sinuous line, may be seen in no less than 14 of his most important works in this exhibition, including *A Young Man among Roses*, and the royal portraits from life of Mary Queen of Scots, Elizabeth I (two portraits, including the famous "Armada" jewel), James I, and Charles I. Hilliard was the first miniaturist not placed on the royal payroll by thrifty Tudor queens, and he was obliged, unlike his predecessors, to make his living by seeking private commissions. Hilliard's search for private commissions made the miniature accessible for the first time in history to the well-to-do outside the inner circle of the court. We have, as a result, what Roy Strong, Director of the Victoria and Albert Museum, calls the "dazzling panorama of crown and court, town and country, a microcosm of the Elizabethan world."

The exhibition continues into the 17th, 18th and 19th centuries, and is accompanied by a handsome catalogue written by a team of specialists — Roy Strong, John Murdoch, Jim Murrell, and Patrick Noon. It is lavishly illustrated in colour and will be a standard source book for years to come.

This exhibition has been supported by A. Sarlos Foundation and HCI Holdings Ltd. •

Diana Hill (d. 1844), *A Girl*, c. 1800; watercolour on ivory, 92 x 70 mm. Victoria and Albert Museum.

Katharine Lochnan is Curator of Prints and Drawings at the Gallery.

Artists Show Works of Fiction

by Elke Town

Fiction, an exhibition of recent work by Ian Carr-Harris, General Idea, Mary Janitch, and Shirley Wiitasalo, will open at the Art Gallery of Ontario April 2 and will be on view through May 30.

The word "fiction" generally describes a species of narrative literature composed of characters and events which, although "made-up," bear enough resemblance to contemporary or historical reality to be believable. The popular assumptions that fiction is the opposite of fact and that it expresses something which is untrue are judgements frequently exercised, but somewhat limiting.

Within the past 10 years or so, the term "fiction" has also developed some currency within the visual arts. It may refer to a kind of pictorial narrative — a combination of words and pictures that is illustrative in nature and may be read in a fairly literal way. In addition, it may be the process to taking scientific, historical, or any other organized data and constructing from it another way of looking at the information it contains. Robert Smithson's 1972 word-photo assemblage, *Strata: A Geophotographic Fiction*, is a notable example of this latter method.

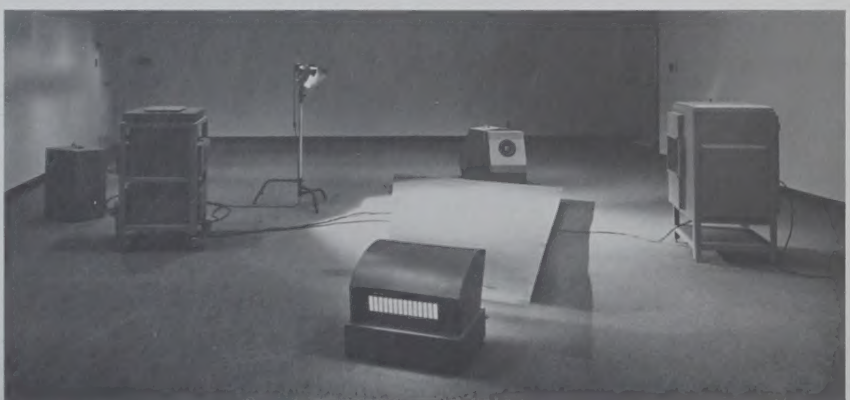
In applying the term "fiction" to this particular exhibition, consideration has been given to the fact that fiction has its credibility not only in the strength of the story it tells, but in the underlying belief that works of invention and imagination are ways of giving form to perceptions of reality. In literature this process of fictionalization occurs through language, and in the visual arts through image and objects, and may or may not also incorporate language.

The works of the artists in this exhibition are highly individual and have little formal simplicity. Operative within all the work, however, are some elements of fiction and the artists' ideas about their relationship to their socio-cultural environment and its belief systems. The installations of Ian Carr-Harris incorporate a variety of props and audio-visual devices that have the distinct look of a movie lot. When activated by the viewer, this set-up performs a fictional interlude and thereby exposes how the elements of perception may combine to create a particular impression or effect. Within existing cultural conventions and information-giving formats, General Idea, a group of three artists: AA Bronson, Felix Partz, and Jorge Zontal, have reconstructed a fictional future that has already passed, and they are now retrieving the remnants from that past future. This investigation has produced an extensive and varied array of objects, or artifacts located in the present. The content of Mary Janitch's work operates outside the realm of everyday activities and social necessity. It considers the individual's relationship to the elusive and changing forms within nature and thereby affirms the existence of a spiritual belief system. The elements of fiction within this work are at their most subtle.

Shirley Wiitasalo works with images and subject matter that has already been fictionalized publicly by advertising and the media and, thereby, has become stereotyped and clichéed. How this world flows into and operates within private life is explored in her paintings.

The exhibition is supplemented with a catalogue containing extensive documentation of the artists' past work and individual contributions by the artists. Subsequent to its showing at the Art Gallery of Ontario, this exhibition will travel to Windsor, Calgary, Saskatoon, Sudbury, and Kingston. •

Elke Town, a freelance Toronto art curator, organized the Fiction *exhibition, which is being circulated through Extension Services.*



Ian Carr-Harris (Canadian, b. 1941), *... across town ...*, 1981; painted wood, hardware, electronics, slide projector, glass, light bulbs, and steel, overall installed size 144.8 x 701.0 x 609.6 cm. Courtesy Carmen Lamanna Gallery.

THE GALLERY
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Gallery Praised for 1981 Exhibitions

The New York Times art critic Hilton Kramer, in his choice of the best exhibitions presented during 1981, singled out two organized by the Art Gallery of Ontario.

Kramer described *Vincent van Gogh and the Birth of Cloisonism* and *Turner and the Sublime* as "particularly distinguished not only for the quality of the work they contained but — what is even rarer nowadays — for the quality of thought that went into their organization and presentation."

About the van Gogh exhibition, organized by guest curator Dr. Bogomila Welsh-Ovcharov, an art historian at the University of Toronto, Kramer wrote: "—it gives us an unusual opportunity to observe at first hand and in considerable depth one of the decisive developments in the history of modern painting. . . . The show was at once a pleasure for the public and an important contribution to the scholarship of the period it examined."

The exhibition subsequently travelled to the Rijksmuseum Vincent van Gogh in Amsterdam.

Turner and the Sublime, organized by Andrew Wilton, Assistant Keeper of the Turner Bequest at the British Museum, also figured prominently in Kramer's year-end review. "This was a very persuasive exhibition that effectively restored Turner to the art of his time and left his relation to ours somewhat more problematical than we had supposed." The exhibition opened at the Gallery, then later moved to the Yale Center for British Art in New Haven, Connecticut, and the British Museum.

Vincent van Gogh and the Birth of Cloisonism, from January 24 through March 22, 1981, enjoyed the highest attendance, at 233,000, of any exhibition of paintings ever shown at the Gallery. Attendance for *Turner and the Sublime*, from November 1 through January 4, 1981, was 99,000.

A third exhibition at the Gallery, *Gauguin to Moore: Primitivism in Modern Sculpture*, was also acclaimed in the international press. Organized by Dr. Alan Wilkinson, Curator of Modern Sculpture at the Gallery, the exhibition drew 46,000 visitors from November 7, 1981, through January 3, 1982.

J. M. W. Turner (1775-1851), *The Battle of Fort Rock, Val d'Aouste, Piedmont, 1796*, 1815; watercolour with scraping-out, 69.5 x 101.0 cm. British Museum, Turner Bequest.

Vincent van Gogh (Dutch, 1853-1890), *La Berceuse: Madame Augustine Roulin*, 1889; oil on canvas, 92 x72 cm. Boston Museum of Fine Art.

Preliminary Notice of Members' Annual Meeting, 1982

The Annual Meeting of members of the Art Gallery of Ontario will be held at 5:30 p.m., Thursday, June 24, 1982 in the Lecture Hall. This preliminary notice is sent to you in accordance with the by-laws of the Gallery in order that the members may, if they wish: (a) nominate members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the Annual Meeting.

Any member may stand for election to the Board of Trustees or the Nominating Committee if the member shall have been nominated in writing by at least three members of the Gallery. Each nomination shall be filed with the Secretary of the Gallery on or before March 31, 1982 and shall be accompanied by both the candidate's written consent to serve if elected, and a resume of the candidate's biographical information in not more than 100 words.

If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all members with a notice of the Annual Meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by members, nominations for election to the Board and/or the Nominating Committee shall be closed as of March 31, 1982, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten members of the Gallery nominated for election to the Board by the Nominating Committee and the three members of the Gallery nominated by the Board for election to the Nominating Committee shall be deemed to have been elected by the members by acclamation at the Annual Meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the Annual Meeting must be filed with the Secretary of the Gallery by March 31, 1982 and signed by at least 10 members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the by-laws, motions approved at the Annual Meeting will go to the Board of Trustees to be dealt with by them. The decision of the Board will be reported to the signatories of the motion within six months of the date of the Annual Meeting and to the membership at large at the time of the next Annual Meeting.

Norman B. Walford
Corporate Secretary

Henry Moore (British, 1898-), *Moon Head*, 1964; original plaster, H. 47.0 cm. Collection Art Gallery of Ontario, gift of Henry Moore, 1974.

EVENTS

Exhibitions

Gershon Iskowitz Retrospective
Sam and Ayala Zacks Wing
through Sunday, March 7
A retrospective exhibition of 108 works covering Canadian artist Gershon Iskowitz's career, from the concentration-camp drawings to the great landscape-inspired paintings of the present.

The English Miniature: A Selection from the Collections of the Victoria and Albert Museum
Margaret Eaton Gallery
March 14–May 16
With 114 miniatures, this is the most comprehensive exhibition of English miniatures ever seen outside of England. Major works by Holbein, Nicholas Hilliard, and Isaac Oliver are featured. Organized by the Victoria and Albert Museum in conjunction with the Yale Center for British Art and the Huntington Library.

Greg Curnoe Retrospective
Sam and Ayala Zacks Wing
March 20–May 2
A collection of 161 works reflecting the Canadian artist's 30-year career, this exhibition organized by the National Gallery of Canada is making its final appearance in Toronto.

Baxter²: Any Choice Works, 1965-70
Gallery of Contemporary Art
through Sunday, March 28
The work of Iain Baxter and N.E.THING CO., founded in 1966, ranges from vacuum-formed plastic still lifes and inflated landscapes to environmental and conceptual pieces.

Fictions
Gallery of Contemporary Art
April 2–May 30
New work by General Idea, Ian Carr-Harris, Mary Janitch, and Shirley Wiitasalo, including sculpture, drawings, photography and video. Organized and circulated nationally by the Art Gallery of Ontario Extension Services.

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Gallery E
through Sunday, April 11
Approximately 60 paintings, sketches, and watercolours by Canadian artists from the 1910s to the early 1950s, from the collection of Canada Packers Inc.

HOW TO ORDER

To order tickets, place reservations, register for courses, or request information, please follow the instructions in the Events listing and the following procedure.

1. Write to the *department specified in the Events listing*, Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4.
2. Specify the name of the event, the date, and number of tickets requested, or ask for further information.
3. Indicate your name, address (including city and code), and telephone numbers.
4. Send a stamped, self-addressed envelope.
5. Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Iain Baxter (Canadian, 1936-), *Bagged Landscape with Water*, 1966; inflated vinyl, air, water, plastic boat, 198.1 x 137.2 cm. Ann and Harry Malcolmson. From the exhibition continuing in the Gallery of Contemporary Art until March 28.

Extension Services

The following exhibitions will be circulated by the Art Gallery of Ontario Extension Services during the months of March and April. Dates are subject to change.

Max Beckmann: Gesichter Portfolio
Norman Mackenzie Art Gallery, Regina
March 22–April 25

George Hawken: Bound Images
Belleville Public Library and Art Gallery, Belleville
March 12–April 4

Karen Kulyk: Colourscapes on Paper
New College, University of Toronto
March 8–28

Pop Art
Glenbow Museum, Calgary
March 13–April 25

Open Studio: Ten Years
Art Gallery of Brant, Brantford
April 2–25

"Artists with their Work" Program
Richard Bonderenko
Whitby Arts Inc., The Station Gallery
March 5-28

Ross McLaren
Forest City Gallery, London, Ontario
March 18

Tom Sherman
Art Gallery of Hamilton
March 25

Fringe Research
Niagara Artists' Centre, St. Catharines
April 2-May 1

Anne Meredith Barry
Timmins National Exhibition Centre, South Porcupine
April 5-30

Nancy Hazelgrove
Art Gallery of Algoma, Sault Ste. Marie
April 8-May 9

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J. S. McLean Galleries
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection

Print and Drawing Gallery
Selections from the Permanent Collections and loans.
through April 25

Walter Trier Gallery and Anteroom
Selections from the Trier-Fodor Foundation Gift
through April 18

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature artists in the Permanent Collection.

Tuesday through Friday, 1:15 pm
Gallery docents give longer talks on temporary exhibitions or on aspects of the collection.

Sunday, 2:00 pm
Talk of the Week – Gallery staff give major talks in the galleries on topics related to the collection or temporary exhibitions.
Group tours are available; please contact the Education Scheduling Office.

Lectures

Greg Curnoe Retrospective
Greg Curnoe
Sunday, March 21, 4:00 pm
Sam and Ayala Zacks Wing
The artist will discuss his own work in the exhibition. Free with admission.

Thursday Morning Lectures
Themes in Art
Our regular series will use the Gallery's collection as a point of departure to explore major themes in art. Held in the Lecture Hall on the following Thursday mornings at 10:30 am:

April 1 *Landscape*
April 8 *Portrait*
April 15 *Still Life*
April 22 *Genre*
April 29 *Abstraction*

Series tickets: $10 for Members, students, seniors; $15 for non-Members. To order tickets please send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o the Scheduling Officer, Education Services. See box on p.4.

The Grange Winter Lecture Series
The Boultons who built The Grange lived in a rapidly growing community. This series will examine the changing face of York and Toronto.

Wednesday, March 10
A Tour of Old Toronto
Mike Filey, Public Relations Manager, Canada's Wonderland.

Wednesday, March 31
The Grange Surroundings
Donald Nethery, Archivist, Toronto Board of Education.

Wednesday, April 14
The Toronto Shopper
Judith McErvel, Archivist, Eaton's of Canada.

All lectures will be held at 8:00 pm in The Grange Music Room. Tickets are $5 for each lecture and may be ordered from The Grange by following the instructions on p. 4. If any are available they may also be purchased on the day of the lecture.

Courses

17th-Century Flemish and Spanish Painting
This six-week, non-credit course will begin by examining the career of one of the most successful and prolific of all Baroque artists, Sir Peter Paul Rubens. Other Flemish painters to be

discussed include Sir Anthony van Dyck, Jacob Jordaens, and David Teniers the Younger. The 17th century was also the Golden Age of Spanish painting, producing such great masters as Francisco de Zurbaran, Bartolomé Esteban Murillo, and Diego Velazquez.

The two-hour illustrated lectures will be given by Francis Broun, M.F.A., every Tuesday afternoon, 1:30-3:30 pm, from April 13 to May 18. The course will be repeated Thursday evenings, 6:30-8:30 pm, from April 15 to May 20. Lecture Hall. Course fee: Members, students, senior citizens $25; non-Members $30. To order tickets, please send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o the Scheduling Officer, Education Services. Clearly indicate the series of your choice. See box on p. 4.

Canadian Painting and Sculpture, 1700–1940
Important topics in this four-week non-credit survey will be early Quebec, 19th-century landscape and portraiture, the Group of Seven, the Depression years, and the advent of abstraction. This special course, given in the Canadian Historical Galleries, will develop skills in "how to look" at art.
The one-and-a-half-hour sessions will be presented by David Wistow, M.A., every Wednesday evening, 6:30-8:00 pm from May 5 to 26. Course fee: Members, students, senior citizens $15; non-Members $20. Enrolment limited to 25. Folding stools will be provided. To order tickets, please send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o the Scheduling Officer, Education Services. See box on p. 4.

Activity Centre

ADULT STUDIO ART CLASSES
Activity Centre
March 30 to June 3
The third session of studio courses in drawing, painting, watercolour, and printmaking for adults begins March 30. Classes are held on Tuesdays from 9:00 am to noon or from 1:00 pm to 4:00 pm; on Wednesdays and Thursdays from 7:00 pm to 10:00 pm.
Tuition for the ten-week courses is $100 for Gallery Members and $125 for non-Members; there is a $10 studio fee for the printmaking class. There is a discount of $25 for registration in two or more classes. Classes are subject to cancellation on insufficient registration. Registrations are accepted by mail or in person on a first-come basis up to capacity of class. *Classes are limited to 15* and no refunds can be made after the first week of classes. *Students over 65 are admitted free. To enrol, see box on p. 4.*

201 Drawing Fundamentals. This class is for the beginner and the intermediate student and is designed to increase the student's perceptual awareness through the use of specific exercises and drawing media. The still-life and the figure are used as reference points. Tuesday or Wednesday evening. Instructor: *Mieke Bevelander* (Tuesdays) *Miho Sawada* (Wednesdays).

202 Watercolour. Students learn the necessary techniques for painting in watercolour: stretching paper, selection and care of brushes, painting methods, composition, and colour analysis. For beginners as well as the advanced student. Tuesdays only. Instructor: *Larry Middlestadt.*

203 Life Drawing. Traditional approaches to drawing the nude and costumed figure are presented in this class. A variety of drawing materials is used. Beginners as well as the intermediate and advanced student will find this class challenging. Thursday evenings only. Instructor: *Miho Sawada.*

204 Printmaking: Colour Etching. This course is an excellent introduction to printmaking for the beginning student. Using simple techniques, the student will learn how to "pull" a small edition of a multi-coloured etching. Thursday evenings only. Instructor: *Gayle Richardson.*

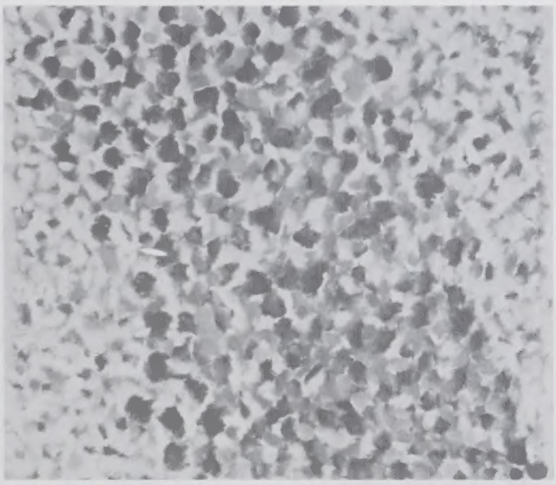
205 Approaches to Painting. This course is offered to the beginner and more experienced student. Specific uses of acrylic and oil paint are taught, along with principles of composition, paint mixing, and colour theory. Wednesday evenings only. Instructor: *Mieke Bevelander.*

"Tis time to call at the Grange"

THE GRANGE

Open daily 12:00-4:00 pm
Wed. and Thurs. 12:00-4:00 pm
and 6:00-9:00 pm
Closed Mondays

10% members' discount
A project of the Volunteer Committee



Gershon Iskowitz (Canadian, 1921-), *Orange Blue Mauve Painting*, 1973; oil on canvas, 152.7 x 178.3 cm. The Robert McLaughlin Gallery, Oshawa. From the retrospective in the Zacks Wing, closing March 7.

The Grange

"All life, and light, and beauty were abroad – the resurrection of Nature. How beautiful it was how dearly welcome to my senses – to my heart – this spring which comes at last – so long wished for, so long waited for." – written in the spring of 1838, Toronto; *Winter Studies and Summer Rambles* in Canada, by Mrs. Jameson, Vol. 1, Published London England, 1838.

Hours
Daily 12:00 to 4:00 pm
Wednesday and Thursday 12:00 to 4:00 pm and 6:00 to 9:00 pm
Closed Mondays.

Talks and Tours
A slide presentation "An Introduction to a Gentleman's House" is presented daily at 2:30 pm.
Group tours may be arranged by appointment only. Light refreshments may be requested with a tour.
Student tours: $1 per person (accompanying adults free)
Adult tours: $2.50 per person (minimum 10 people)
Senior Citizens: 50¢ per person (minimum 10 people)

Exhibitions
Wildflowers by Robert Holmes, in the Music Room.

Films

A Festival of Opera Films
The series, which runs until April 4, continues with the screening of seven complete operas and one short documentary. We are most grateful to The Goethe Institute Toronto for their assistance in obtaining several of the films. Entrance to the Sunday Films is via the McCaul Street doors. Tickets ($3 each) may be purchased in the Audio-Visual Centre on weekdays from 9:00 am to 5:00 pm and Thursdays until 8:30 pm, or outside the lecture hall one hour prior to the screening. For further information please call 977-0414 ext. 258.

Sunday March 7
1:00 pm **Cosi Fan Tutte (Women Are Like That)** by W. A. Mozart
colour, sung in German with English subtitles, 145 min.
Directed by Vaclav Kaslik, with Gundula Janowitz, Christa Ludwig, Luigi Alva, Hermann Prey, Walter Berry

4:00 pm **Der Rosenkavalier (The Knight of the Rose)** by Richard Strauss
colour, sung in German, 192 min.
Directed by Paul Czinner, Great Britain, 1962
The 1960 Salzburg Festival performance with Elisabeth Schwarzkopf, Otto Edelmann, Sena Jurinac, Erich Kunz, Anneliese Rothenberger. Please be advised that the quality of the print is poor; it was felt that the production was important enough to merit screening. The film is over three hours long.

7:30 pm **Cosi Fan Tutte**

Sunday March 14
1:00 pm **Les Contes d'Hoffmann (The Tales of Hoffmann)** by Jacques Offenbach
black and white, sung in English, 118 min.
Directed by Michael Powell and Emeric Pressburger, Great Britain, 1951
With Moira Shearer, Robert Rounseville, Robert Helpmann, Pamela Brown

4:00 pm **100 Years of The Ring**
colour, 12 min., 1973

4:15 pm **Der Fliegende Holländer (The Flying Dutchman)** by Richard Wagner
colour, sung in German with English subtitles, 117 min.
Produced by the Bavarian State Opera, Germany
With Donald McIntyre, Caterina Ligendza, Bengt Rundgren. Please note: this program is not repeated during the evening.

Sunday March 21
1:00 pm **Der Freischütz (The Freeshooter)** by Carl Maria von Weber
colour, sung in German, 120 min.
Produced by the Hamburg State Opera, Germany, 1968
With Arlene Saunders, Ernst Kozub, Gottlob Frick, Edith Mathis, Toni Blankenheim, Tom Krause

4:00 pm **Die Zauberflöte (The Magic Flute)** by W. A. Mozart
colour, sung in German, 161 min.
Produced by the Hamburg State Opera, Germany, 1971
With Hans Sotin, Nicolai Gedda, Dietrich Fischer-Dieskau, Christina Deutekom, William Workman, Carol Malone. Please note: this program is not repeated during the evening.

Sunday March 28
1:00 pm **Martha** by Friedrich von Flotow
colour, sung in German, 112 min.

Sunday April 4
1:00 pm **Don Giovanni** by W. A. Mozart
colour, sung in Italian, 175 min.
Directed by Joseph Losey, France/Italy, 1979
With Edda Moser, Ruggero Raimondi, Kiri Te Kanawa

7:00 pm **Don Giovanni**

Eskimo Art and Legends
To complement the Klamer Family Gift of Inuit Art, this series will be

screened in the Lecture Hall. Admission is free with entrance to the Gallery.

Friday, March 5
12:15 pm **Spirit in a Landscape: The People Beyond** 57 min. col.
A beautiful and unusual film that looks at the Inuit people of Canada's Arctic through their distinctive artifacts and art and through the special environment in which they live.

Friday, March 12
12:15 pm *A Selection of Eskimo Legends on Film*
The Owl Who Married a Goose 8 min. col.
The love affair between an owl and a goose poses significant problems.

Legend of the Raven 14 min. col.
Ingenious use of authentic Eskimo figurines in this adaptation of an old Eskimo legend.

Kumak, the Sleepy Hunter 15 min. col.
A legend about a hunter who is too sleepy to hunt, told with puppets.

Friday, March 19
12:15 pm **Sananguagat: Inuit Masterworks of 1000 Years** 25 min. col.
A look at an exhibition of Eskimo carvings from various collections. Scenes of the daily life in the Iglootik settlement of the Northwest Territories alternate with close-up views of the works.

Friday, March 26
Please note: there will be no noon-hour film today.

Films About Photography
A series of unusual and interesting films dealing with the art of photography. Films will be screened in the Henry Moore Lecture Hall and entrance is free with admission to the Gallery.

Friday, April 2
12:15 pm **In the Land of the War Canoes: Kwakiutl Indian Life on the Northwest Coast** 45 min. b&w
A saga of Kwakiutl Indian life on the Northwest Coast was filmed in the summer of 1914 by Edward Curtis. In 1972 a sound track was prepared to complement the film.

Pre-Inventory Sale

25% OFF ALL BOOKS

Unprecedented opportunity

Exclusive to Members

One week Preview

Saturday, March 13 to Friday, March 19

Continuing for the public Saturday, March 20 to Sunday, March 28

Note: Closed for inventory at 5:00 pm, Wednesday, March 31. Reopens at 10:30 am Thursday, April 1.

THE BOOK SHOP

All major credit cards accepted.

Tales of Hoffman. The Museum of Modern Art/Film Stills Archive. From the current Festival of Opera Films at the Gallery.

Friday, April 9
There will be no noon-hour film today.

Friday, April 16, 1982
12:15 pm **Eadweard Muybridge: Zoopraxographer** 60 min. col.
Eadweard Muybridge made the first photographic motion pictures by using batteries of cameras to make sequential photographs on glass plates. In this film, his images are reproduced in a medium close to his own.

Friday, April 23, 1982
12:15 pm **The Time Machine** 57 min. col.
This film examines the history of the technique and art of photography using archival materials, dramatic re-enactments, numerous old photographs, and a modest number of on camera interviews with famous photographers.

Hands On

Open each Sunday from 1:00 to 4:00 pm
Children aged 4-12 are welcome, with an adult.
Tickets for hourly sessions are available at the Information Desk.

Art Tours

California
April 22–May 2
Great cities – San Diego, Los Angeles, San Francisco. Up the coast to San Luis Obispo, San Simeon and Carmel. This memorable holiday includes a special exhibition, *The Search for Alexander*, in San Francisco, marvellous sightseeing, private collections, art galleries, superior hotels, and fabulous scenery. To request brochure from Volunteer Office, please follow instructions on p. 4.

Toledo and Cleveland, Ohio
September 28–October 1
Circling Lake Erie, enjoy the important El Greco exhibition in Toledo, a visit to the fine Cleveland Museum of Art, the Gottlieb exhibition at the Albright-Knox in Buffalo, and the ever popular Detroit Institute of Art.

Villas of Venice and Florence
October 12–26
An exciting tour of the elegant country homes of 16th-century Italy – see the Palladian villas of Vicenza and Venice and the retreats of the noble families of Florence – and much more. To request brochure from Volunteer Office, please follow instructions on p. 4.

Washington
Watch for this tour in late fall.

South Seas Adventure
March, 1983
Australian Coral Reef and Islands of Papua New Guinea. Cruising aboard custom-designed luxury ship, cultural experience, primitive arts and crafts, photographer's delight and insight into remote civilizations from resource specialists. Exciting details later!

Gallery Hopping

Hamilton, St. Catharines and Niagara Falls
Wednesday, April 28
A Spring tour of art galleries in the Niagara Peninsula will include Niagara Falls Art Gallery and Museum to see William Kurelek's one hundred and sixty paintings depicting the Crucification of Christ. At Rodman Hall, St. Catharines there will be a tour of the permanent collection and lunch. The Art Gallery of Hamilton will feature the works of Max Ernst and Goodrich Roberts; prints from the Open Studio and the show, Gold of Ancient Columbia. Departure is 8:30 am sharp from the Pleasant Blvd. exit of the St. Clair subway station. Tickets are $26 each from the Volunteer Office. Please follow instructions on p. 4.

Members' Activities

New Members' Party
Walker Court
April 21 5:30 pm
New Members of the Gallery will receive invitations to attend a New Members' Party. After a reception, at which new Members will have an opportunity to meet one another, guests will be taken on a "behind-the-scenes" tour of the Gallery. Other Members who wish to attend may contact the Membership Office (ext. 285) for an invitation.

Special Evenings for Members
Wednesday, March 31st
For a change of pace, join us in The Grange Court Restaurant for a traditional English High Tea. Katharine Lochnan, Curator of Prints and Drawings, will introduce us to *The English Miniature: A Selection from the Collections of the Victoria and Albert Museum*, containing major works by Hol-

FLOWERING CACTUS

by Robert Holmes, one of the exciting new reproductions of works in the AGO Canadian Collection. From our world-wide selection of posters and fine art reproductions framed or unframed.

THE REPRODUCTION SHOP

10% members' discount
A project of the Volunteer Committee

bein, Nicholas Hilliard, and Isaac Oliver. High Tea will be served at 5:30 pm, followed by a tour at 7:00 pm. Tickets are $12.

Wednesday, April 14
Our dinner tour this evening features the *Greg Curnoe Retrospective*. Works from the late 1950s to 1980 will include oils, watercolours, collages, film, and video. Guests will be seated at 6:00 pm for dinner in The Grange Court Restaurant. The tour begins at 8:00 pm. Tickets are $17.

Wednesday, May 19
Dennis Reid, Curator of the Canadian Historical Collection, will return to this Special Members' Evening to tour the exhibition *Alberta Rhythm: The Later Works of A. Y. Jackson*. Guests will be seated at 6:00 pm in The Grange Court Restaurant. Tour begins at 8:00 pm. Tickets are $17.

It is a Member's privilege to invite guests. There will be an extra charge for any member wishing to deviate from the set menu; notice is required at least 10 days in advance by telephoning the Volunteer Office. *There are no refunds from 10 days prior to the event.* Please order Special Evenings for Members tickets from the Volunteer Office by following instructions on p. 4.

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or a tour at 5:30 pm. This is followed by an informal get-together with fellow Members and your tour guide in the licensed Members' Lounge. No reservation is necessary. If you would like to know the subject of the tour, call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, March 17
Join us for coffee and a tour of the Contemporary Canadian Collection, after which we will take a short look at key works by Vancouver artist Iain Baxter and N.E.THING CO. Tickets are $2.50 each.

Wednesday, April 14
A special talk and tour of *The English Miniature: A Selection from the Collections of the Victoria and Albert Museum*. "Morning Coffee" will be served in the Members' Lounge at 9:30 am. Tickets are $2.50 each.

Wednesday, May 19
Recollections of an Art Critic. Kay Kritzwiser, well known Toronto art critic, shares with us the highlights of her career. Join her in the Members' Lounge for coffee at 9:30 am. Tickets are $3.50.

Please order Art in the Morning tickets from the Volunteer Office by following instructions on p. 4.

Sterling Silver Ring
beautifully sculpted by Sue Parke

The Jewellery Shop carries gifts and jewellery of lasting value and pleasure.

THE JEWELLERY SHOP

A project of the Volunteer Committee

Gallery Shops

The Book Shop
Open daily from 10:30 am to 5:30 pm and until 9:00 pm on Wednesdays and Thursdays. With more than 5,000 titles, the Book Shop offers the finest selection on the visual arts in Canada. There is a 10 per cent discount for Members on orders over $2.50.

The Reproduction Shop
Searching for a hard-to-find fine art reproduction? Find it in The Reproduction Shop – the largest selection of Canadian and international reproductions and posters in Canada. Also available: do-it-yourself Leader frames and museum mounting – or use our framing service. There is a 10 per cent discount to Gallery members. Open seven days a week, 10:30 am to 5:30 pm, Wednesday and Thursday until 9:00 pm. A project of the Volunteer Committee.

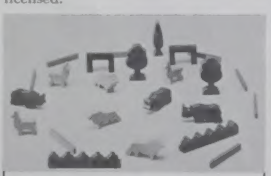
The Jewellery Shop
The Jewellery Shop carries a special selection of superb designer jewellery in gold, silver, brass, and copper by Canadian and international artists. Open regular Gallery hours and Monday from 12:00 to 4:00 pm. A project of the Volunteer Committee.

Art Cart
Planning an Egg Hunt for Easter? Join Peter Rabbit for Easter Surprises at ART CART on the Mezzanine. Colourful and stimulating toys are priced from 10¢ to $5. Open Tuesday to Friday 11:00 am to 2:00 pm and Saturday and Sunday 12:00 to 4:00 pm. A project of the Junior Committee.

Gallery Services

The Grange Court Restaurant
Luncheon is served daily from 12 noon seven days a week and dinner Wednesday and Thursday evenings from 5:00 pm to 8:30 pm. Specialties include Cappelletti Milanese: pasta stuffed with veal, braised in tomatoes, garlic, onions, and Parmesan cheese.

The Members' Lounge
Open from noon to 5:30 pm, Tuesday to Sunday, Wednesday and Thursday evenings until 9:00 pm. Light luncheons, served from noon until 2:30 pm, include avocado stuffed with shrimp and mushrooms, a variety of salmon specialties, salads, and a choice of international cheeses. Fully licensed.



Planning an Egg Hunt for Easter?

Join Peter Rabbit for Easter Surprises at

ART·CART

11:00 am – 2:00 pm Tuesday to Friday 12:00 pm – 4:00 pm Saturday and Sunday

A project of the Junior Committee

Cafeteria
Open six days a week from 11:00 am. Closed Mondays at 4:00 pm. Light lunches and snacks.

Art Rental Service
Open for business Tuesday to Saturday from 11:00 am to 4:00 pm, Thursday until 9:00 pm. Open for viewing during regular Gallery hours. Approximately 350 Canadian and International artists are represented. From one to six works may be rented for one to three months. A project of the Volunteer Committee.

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre has slides, video-tapes, and media kits relevant to art history available for loan to any individual within Canada. For those able to visit and select their own material, the centre is open Tuesday and Friday 10:00 am to 5:00 pm and Thursday evenings 5:00 pm to 8:30 pm. A catalogue lists the materials available, for those outside the Metro area, and a Loans Consultant will prepare out-of-town orders. For use of video facilities, an appointment is advisable (telephone 977-0414, ext. 258). A catalogue is available upon request.

DONOR CARDS

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation, or any other occasion.

The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following with your donation:

(a) the donor's name and address;
(b) the occasion to be honoured;
(c) the name and address of the recipient; and
(d) a donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

A project of the Volunteer Committee

General Information

Admission
Adults $2.00
Students (full-time with cards) 75¢
Students 12-16 years 50¢
Senior Citizens (with cards) 75¢
Members, Ontario Privilege Card Holders, accompanied children under 12 free.
Admission is FREE to all on Thursday evenings from 5:30 pm to 9:00 pm.

Gallery Hours
Tuesday, Friday, Saturday, Sunday: 11:00 am–5:30 pm
Wednesday, Thursday: 11:00–9:00 pm
Closed Mondays (Restaurant and Gallery shops open.)

Grange Hours
Daily 12:00–4:00 pm
Wednesday and Thursday 12:00–4:00 pm and 6:00 pm–9:00 pm
Closed Mondays.

Gallery Shops
The Book Shop and The Reproduction Shop: Open seven days a week, 10:30 am–5:30 pm and Wednesday and Thursday until 9:00 pm; Jewellery Shop: Monday 12 noon–4:00 pm and regular Gallery hours; Art Cart: open Tuesday through Sunday, 11:00 am–2:00 pm.

The Grange Court Restaurant
Luncheon seven days a week from 12 noon.
Dinner, Wednesday and Thursday 5:00 pm–8:30 pm.

Cafeteria
Open seven days a week from 11:00 am. Closed Mondays at 4:00 pm.

Art Rental Service
Open for viewing during regular Gallery hours. Open for business Tuesday to Saturday, 11:00 am–4:00 pm, Thursday 11:00 am–9:00 pm.

Cameras
Hand-held cameras are permitted in the Gallery, but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

ART RENTAL SERVICE

SPRING SELECTION

Rent a Bartram print or a photo by Snow. Choose from sculpture, paintings and drawings.

A project of the Volunteer Committee

VILLAS OF VENICE AND FLORENCE

October 12 – 26

A tour of
the elegant country homes of
sixteenth-century Italy

Giuseppe Zocchi, 1711-1767
Villa Poggio Imperiale, from the Collection of
The Pierpont Morgan Library, New York.

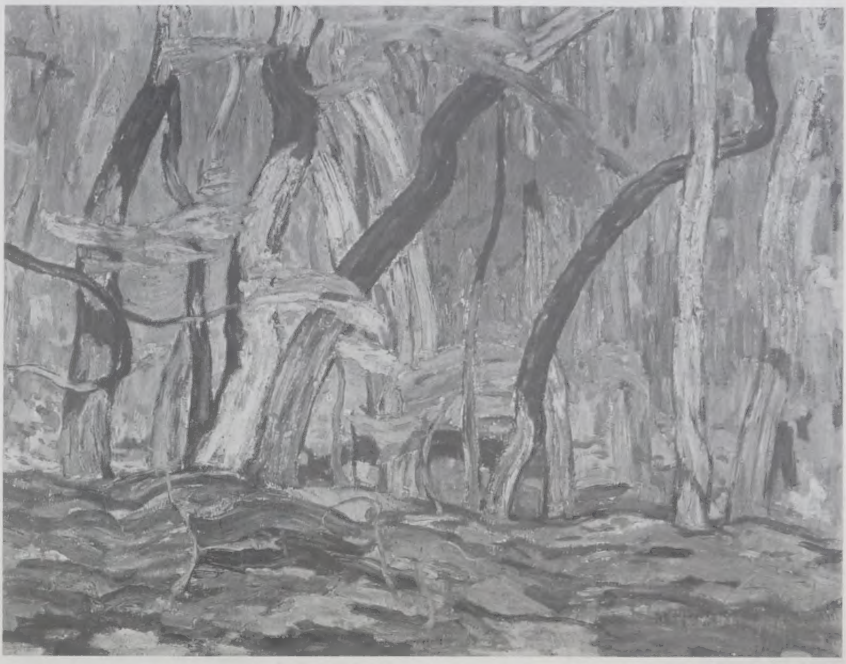
A Project of the Volunteer Committee

Recent Acquisition

The long-standing commitment of the Volunteer Committee of the Art Gallery of Ontario to the support of the gallery's collection of modern and contemporary international art is well known and generally admired. To celebrate the opening of the new Canadian Wing in 1977, however, the Committee proposed to undertake a project that would result in a gift to the gallery of a major historical Canadian work of art. The members turned their considerable imagination and organizational skills to the production of a full-colour supplement to *The Globe and Mail*, a "mini-catalogue" of the highlights of the Canadian Collection. Corporate sponsors were engaged and, as we have come to expect of everything the Volunteer Committee undertakes, the project was a huge success, both in terms of the effectiveness of the publication and the amount of money raised. The sum, increased by a matching Wintario grant, was set aside for the purchase of a single exceptional example of historical Canadian art.

This past fall a suitable painting was located and, what is often more difficult, a suitable purchase price negotiated. The wait was worthwhile, for A. Y. Jackson's *Maple Woods, Algoma* enhances the Canadian Collection, building upon proven strength. Paintings of the Group of Seven form the essential core of our Canadian Historical Collection, reflecting the long-time interest and support of Toronto collectors. Among the members of the Group of Seven, the best represented in the collection are A. Y. Jackson and Lawren Harris. It is natural that Jackson looms large, for although Montreal born and raised, he lived in Toronto longer than any other of the original group, from late in 1913 through to 1955. During these years he frequently revealed a personal interest in the growth of the collection.

Although it includes some of his finest paintings of the Group of Seven period, our Jackson collection is far from comprehensive. *Maple Woods, Algoma* was painted late in 1920, somewhere between the unusual, delicate war painting of 1919, *Springtime in Picardy* (acquired in 1950) and our later Algoma canvas, *Algoma Rocks, Autumn*, of about 1923 (bequest of Charles S. Band in 1970). It is a dense forest interior — an unusual subject for Jackson, blazing with a brash passion but with a heat and intensity that is controlled.



A. Y. Jackson (Canadian, 1882-1974), *Maple Woods, Algoma*, 1920; oil on canvas, 63.5 x 81.5 cm. Art Gallery of Ontario, purchased 1981 with funds raised in 1977 by the Volunteer Committee (matched by Wintario to celebrate the opening of the Canadian Wing).

As close in time as it is to previously acquired works, *Maple Woods, Algoma* nonetheless brings to the Group of Seven hanging in the McLean Gallery an aspect of Jackson that is new to us and, it could be argued, one that is unique in his work. His development during the four years he was abroad during the war reveals that he became increasingly interested in certain trends in French painting of the immediate pre-war years, in Fauvism rather than the work of the early Cubists. Certainly, it is the colour and the compositional innovations of the Fauves that lie behind this painting of 1920, a painting that just as surely draws strength and assuredness from Jackson's renewed association with his Toronto painting friends.

Algoma replaced Algonquin Park as a sketching ground for the Group of Seven following the war, but Tom Thomson's work and the memory of his passionate involvement with the northern bush still inspired these friends to pursue the same vital line. *Maple Woods, Algoma* reflects the flushed excitement of those heady days of renewed commitment to a life ideal. It seems particularly appropriate that it is being presented in its new and final home during the centennial anniversary of Jackson's birth.

Dennis Reid,
Curator of Candian Historical Art

Jean Simeon Chardin (French, 1699-1779)
Jar of Apricots, also called *A Dessert* 1758
Oil on canvas, 57.2 x 50.8 cm
Collection of the Art Gallery of Ontario

For a superb luncheon or dinner in an elegant setting.

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Dinner Wednesday and Thursday
5:00 pm to 8:30 pm
For reservations: 977-0414

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